

**DWD Hilton Head**  
**JANUARY 26 - 31, 2002**  
**DEBRIEF**

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TR Tony Robbins

PH  
CW  
MA  
ST  
SL



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**DAY ONE**

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PH: It's on day one of Date With Destiny, Hilton Head.

TR: [REDACTED], you start.

PH: Unbelievable. I honestly think you were the most powerful you've ever, ever, ever, ever been just from the minute you walked on stage your level of ownership [sounds like, "where it seems you have that blatant leadership and you had the [unintelligible] of father mode."] Sage [unintelligible] to that. But it was so great because there was a warmth to it. So there's like a knowing and a strength to it, but a warmth to it. And I just thought it was perfect. What?

[Sounds like, "It's just a frame and everything inside it was I thought was so good up front. And just building the walls"], you know, from the get go I just thought was great. It was done with a, like I said, just a great combination of states, I mean from the [sounds like, "truth part is the that that's part of the whole thing up, never, it was just the most powerful first day that it was."] You just got, you know what it was, the first day content was more than we ever have.

TR: Right.

PH: And because of the shares I think it just – It took it a couple levels deeper because of some of the therapies that you did.

TR: I agree.

PH: But I think they got it. [Sounds like, "You know they come to the distinction, you know, head, heart, or head, emotionless body –"]

TR: That's correct.

PH: They really got it. And doing that at the end of anchoring was perfect, perfect, perfect, perfect. Billy was great. The music was –

F: Oh Billy goes off!

F: So Good!



whole room patterns, and how to break patterns in any kind of relationship. It's really a valuable – It wasn't as dynamic in terms of energizing, [sounds like, "so I did perfect,"] you know. But it was a dynamic teaching format, for sure, 'cause it was real. And I can see people's little brains, you know, not like a bam, bam, bam, [sounds like, "kinda of a tempo."] But, people are going, you know, "Wow," pop, you know, pop. It was an interesting experience watching the audience while I was doing it while I was processing her and while I was watching him playing [sounds like, "two thousand and playing [unintelligible] relationships at that stage, again. I should do that all day, today."]

I'm trying to think who the other person was. It was one of the first before we got to the suicides. Sh--. We should have somebody write down who the people are so that I [sounds like, "can just figure it in the future."]

F: We can get it [inaudible].

TR: But anyway, then I went to the suicide frame and I picked one woman, who didn't speak English very well, but she was a sweetheart and she was great. She is now addicted to growth. It's a solution to suicide, 'cause to commit suicide you have to totally be egocentric.

F: [Unintelligible.]

TR: You know, the woman from [redacted] and I acknowledged her and respected her. Billy did a funny thing, he said, [inaudible] amuse her and he wrote, "Translation, --

F: [Sounds like, "Diddo Downo."]

TR: [Sounds like, "Diddo Downo."]

F: [Sounds like, "You know it totally must've taken him three times to get that translation across."]

TR: And then I went to [redacted], whatever her name was...

I asked her. She did. I said, "From Hawaii?" And she said, "Yeah." Her father, natural father, is Jewish and from Germany and Switzerland. The father who she's been living with is a different father, you know, who was the one [inaudible].

F: Then [sounds like, "accounting's messed up, because of [redacted], I mean, she was Catholic. She was afraid to go home to her husband. That was her little issue."]

TR: Well it's a different man. That's not her father. That's not --

F: [Sounds like, "Good enough, but, the one that --"]

TR: Oh, the other one --

F: Yeah.



TR: Yeah, right, yeah, that's her. So anyway, when I had her at the back –

F: Wow, that's trippy.

TR: Isn't that trippy?

F: [Inaudible.]

TR: I had her at the back and she was totally dropping into all these [sounds like, "bad"] different places and I broke her pattern radically by going for sexual examples and well, 'cause my outcome was she was so shutdown that I knew if I brought her on stage that I'd have a five fu—ing hour time trying to extract things, kind of like what [sounds like, "I did. I don't even remember how great it was in the end, but –"]

CW: It was long, [inaudible].

TR: It was the slowest one in the world because he was so unresourceful. So I thought, okay, I'm either going to – I'm either going to solve it here and – Or enough of it so that she'd want to do it and I'd pick another person or I gotta have her resourceful. So I used orgasm or masturbation or something and it was great because, you know, I said that's why and [sounds like, "she goes she did masterism, you know, that's why you're suicidal, you know. I went to a piece"] – so I used humor, break it. I got the audience – I used the audience to get her up. I got – then she went beyond the range we asked for.

PH: Right.

#### CAPTURE: THE OCEAN LADY

TR: You know, and I [sounds like, "couldn't get her to sit down, you know, so that she wasn't getting reinforced just for it and that it wasn't going to get out of control."] And that's when I went to the other lady who was described, who was the woman who was formerly [sounds like, "in the oceanal cam."] Did you see that one?

F: Yes. [Inaudible.] [sounds like, "in the very beginning, anyway. Was their daughter there?"]

TR: Yeah, the daughter had –

F: [Sounds like, "She was in the ocean room?"]

TR: [Sounds like, "She was in the ocean camp then anything else and so, and she loved that 'cause it was on traditional love and then she never found it since then, but then again she's done it [unintelligible] with dolphins."] And, you know, she's been all over the place, basically, and she had this issue with her mother and her father, basically, same kind of situation actually as [REDACTED] a little different. They're apart and to wanting their, you know, [sounds like, "to stay in the situation with everybody else."] So wanting their connection and wanting their love and so forth. And complying and not complying other times and the frustration of it all and you know, I just, I just gotta use humor.